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# PREFACE.

In presenting the "INTERNATIONAL BANJO INSTRUCTOR" to teachers and students of the popular instrument, we are aware that we tread upon ground already well occupied; but, at the same time, we feel that we are bringing to notice *new ideas*, such as have not before appeared in a Banjo instruction-book.

It has heretofore been considered necessary by some writers for the Banjo, to mark the note E (upper space in staff) with a *double stem* and a zero, while others have invented signs to indicate that the E should be played upon the *fifth* string. This has caused much confusion, as many players have mistaken the double stem for a *sixteenth note*, &c. We consider it best to always play the E on the *fifth* string, *open*, (unless otherwise marked,) for the reason that such a change assists the student, and does not confuse him with useless signs.

We wish also to impress upon the minds of Banjo-players the uselessness of taking down the *Bridge* when putting the instrument away, as such a proceeding injures the instrument. Washing the head of the Banjo is also injurious, as it impairs the tone and is of no practical benefit.

We take this occasion to thank the following named gentlemen, whose contributions have added much to the interest of the book:—Messrs. A. Baur, Brookville, Pa.; John M. Turner, New York; H. C. Blackmar, New Orleans; C. H. Lefavour, Salem, Mass.; Ed. H. Hulse, Buffalo, N. Y.; E. Pique, San Francisco; Ike Browne, North Adams, Mass.; Ed. De Barra, New Orleans; Frank Hanson, Boston; T. A. Kimball, Boston; E. K. Foster, Boston; J. C. Hewitt, Canton, Mass.; Walter Burke, Providence, R. I.; C. E. Latshaw, St. Louis, Mo.; James T. Crozier, Wilmington, Del., and Ranous A. Smith, Pittsfield, Mass.

In order to improve the standing of the Banjo, an improved quality of music is necessary, such as we have endeavored to give in this book, which will, we trust, find many friends.

Very Respectfully,

FAIRBANKS & COLE.

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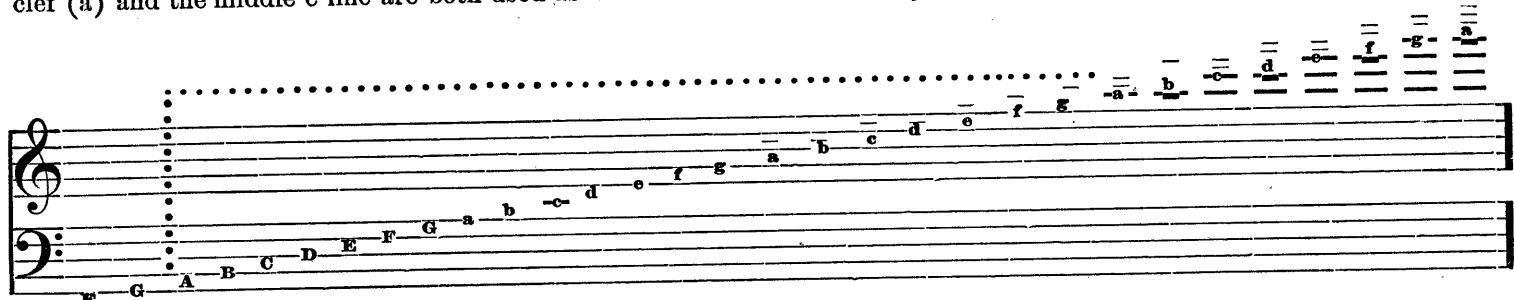
## PROGRESSIVE INTERNATIONAL BANJO INSTRUCTOR.

### ELEMENTARY PRINCIPLES OF MUSIC.

#### Staves.

All musical sounds vary according to pitch, or acuteness of tone; and in order to express a sound that is high or low, we use what is called a Staff. The Grand Stave of eleven lines has been in use for many generations. It is easy to see how in writing music to be played by both hands upon an instrument like the organ or piano, the middle line was left out, and only used when middle c was to be written. Then music for the violin and other instruments, and for ladies' voices,

caused the upper stave to be used separately. It was marked by this sign: called the violin, or "G clef." (The lowest string on the violin is G.) The lower stave was used for the double-bass viol, etc., and was distinguished by this sign: called the bass or "F clef," (F being the lowest string on the old double-basses.) The dotted lines (from A to show the *actual* compass of the Banjo, but the notation is an octave higher, from a to . The upper line of the bass clef (a) and the middle c line are both used as added lines below the Banjo staff (or staves.)



The pulsations, or beats, whether expressed by sounds or silence, whose groupings constitute measure and rythm, are expressed by characters called notes, and rests. The relative duration of these pulsations, and their nomenclature in different countries is shown in the following table. The German nomenclature is given the preference.

#### Notes and Rests.

<i>Rests.</i>						
<i>Count</i>	1 2 3 4   1 2   3 4   1   2   3   4   1 and 2   and 3 and 4 and   1   and 2   and 1..... and... 2 and					
<i>Notes.</i>						
<i>German.</i>	Whole.	Half.	Quarter.	Eighth.	Sixteenth.	Thirty-second.
<i>French.</i>	Round.	White.	Black.	Once hooked.	Twice hooked.	Thrice hooked.
<i>English.</i>	Semibreve.	Minim.	Crotchet.	Quaver.	Semiquaver.	Demi-Semiquaver.

Each note has its corresponding rest which marks the time passed in silence during the performance of music, as all the time must be provided for.

## Scales.

The distance from A to a, or from B to b, is called an octave. We may divide this unit, the octave into twelve nearly equal intervals, called, "half steps," and indicated by frets on the Banjo. This forms the

## Chromatic Scale.

Chromatic scales can be played on each string, by beginning with the open string and then making a stop at each fret.

## Major Scales.

Major scales can be played on each string by the following

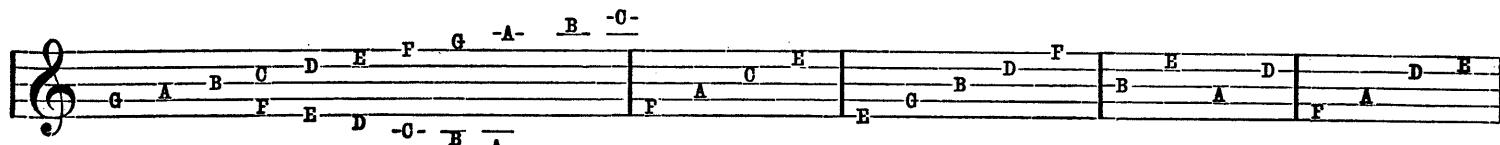
## Formula.

Open String. 0	2d Fret.	4th Fret.	5th Fret.	7th Fret.	9th Fret	11th Fret.	12th Fret.
<i>Degrees:</i> 1st.....	2d.....	3d.....	4th.....	5th.....	6th.....	7th.....	8th.
Whole tone.	Whole tone.	Half tone.	Whole tone,	Whole tone.	Whole tone.	Half tone.	

## The Musical Alphabet.

Notes are named after the first seven letters of the alphabet: A, B, C, D, E, F, G. The eighth degree we name a, which also begins the next octave. We can form a scale from any letter; the letter we begin with gives the scale its key name.

The notes written on the spaces may be easily remembered by observing that the letters F A C E, on the spaces, spell the word Face. Other words may be formed, proving both amusing and instructive.



## Sharps and Flats.

A sharp (#) placed before a note raises it a semitone; a flat (b) placed before a note lowers it a semitone; a natural (n) restores the original sound, and therefore may be used to either raise or lower a note, possessing the power of the sharp and flat combined. Sharps or flats placed at the beginning of any music affect certain notes throughout the entire piece. Every note can be made sharp or flat, and the signature which establishes a key may contain as many as seven sharps or flats.

1 sharp. 2 sharps. 3 sharps. 4 sharps. 5 sharps. 6 sharps. 7 sharps.



**N. B.** The key-tone is always one degree above the last sharp to the right.

1 flat. 2 flats. 3 flats. 4 flats. 5 flats. 6 flats. 7 flats.



For the flat keys, the flat next to the last towards the right gives the key-tone, or the fourth degree below the last flat.

The following simple method of memorizing will enable the pupil to literally have all the signatures and key-tones "at the finger ends." Name the wrist of the right hand C, and the fingers as follows: First finger (thumb), G; second, D; third, A; fourth, E; fifth, B; and fifth finger of left hand, F♯. Close the right hand and the wrist is C. (No sharps or flats.) Raise first finger, (G), signature one sharp; add second finger, (D), two sharps; third finger, (A), three sharps; fourth finger, (E), four sharps; fifth finger, (B), five sharps; sixth finger, (little finger of left hand) is (F♯), six sharps.

### To find the Letters Sharped.

One sharp is the sixth finger, (F♯); two sharps, sixth and wrist, (C♯); three sharps, sixth finger, wrist and first finger, (G♯); four sharps, add second finger; five sharps, add third finger; six sharps, add fourth finger. For signatures in flats reverse the process, calling the sixth finger F, (not F♯); fifth finger, B♭; fourth, E♭; third, A♭; second, D♭; first, G♭; and we shall see that the fingers held up represent the number of flats.

### To find the Letters Flatted.

One flat is the fifth finger, (B♭); two flats, add fourth, (E♭); three flats, add third, (A♭); four flats, add second, (D♭); five flats, add first, (G♭); six flats, add the wrist, (C♭).

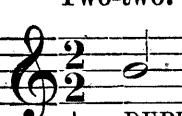
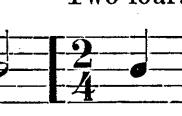
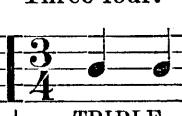
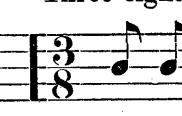
### Measure.

Accent is stress, or force. These accents are used in music: *strong*, *medium* and *weak*. A Pulse is the duration of time between two accents. A Measure is the distance from one strong to another strong accent, or from a medium or weak accent to a second medium or weak accent occupying *the same relative position* to the second strong accent. The bar (|) precedes the strong accent. The double bar (||) marks the end of a phrase, but does not indicate accent. A strong accent may be followed by one or two weak accents, as | Ma-ry, | Mer-ri-ly. It is only possible to have one strong accent in a measure. Simple measure then may be either two-pulse (dupe) or three-pulse (triple). All other measures are compounded from these two classes.

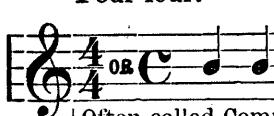
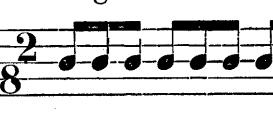
### Signatures

Are of three kinds: Clef, Key, and Time. We have explained the first and second. The time signature is formed of two figures, expressed as a fraction; the upper figure denotes the number of pulses, and the lower figure, the note representing the pulse-unit. The note that predominates in a sentence is used for the pulse-unit.

### Simple Measure.

Two-two.	Two-four.	Three-four.	Three-eight.
			
DUPLE.	TRIPLE.		

### Compound Measure.

Four-four.	Six-eight.	Nine-eight.	Twelve-eight.
			
Often called Common Time.			

The dot (•) is half the value of the note or rest that precedes it.

Written. Value. Written. Value. Written. Value. Written. Value. Written. Value. Written. Value.



Dots placed at the double bar, thus, [repetition symbol] signify a repetition of the passage.

### Appoggiatura or Grace Notes

Are used to ornament or enrich the melody, and may be written above or below the principal note. All grace notes displace the principal note, and take part of its value. The grace note is very short when there is a line through its stem, (  ) and is played as quickly as possible, the accent falling on the principal note. When there is no line through the stem, it takes one-half of the value from the note following it, and also takes the accent.

### Signs of Repetition.

The letters D. C. are used as an abbreviation of Da Capo, which signifies "to repeat from the beginning," when placed at the end of a piece; we therefore return to the beginning, and play to the word Fine, which means the finish, or the end. This character,  , is called a sign. When it occurs for the second time, we return to where it first occurred, and play to the Fine, or to the Pause, (  ) which is placed over a double bar, thus:  at the conclusion of a piece. The letters D. S., at the end of a piece, are an abbreviation of the term Dal Segno, "from the sign." Sometimes we notice a term, thus: "D. S. al Fine;" literally, to play from the sign to Fine, the end.

### The Slur or Tie.

This sign,  , placed over or under two notes on the same degree, is called a Tie, and the second, or tied note is not to be played. This sign,  , placed over or under two or more notes on different degrees in music written for the Banjo, the first note is made with the right hand, and the following note or notes (if descending the scale) with the left hand, by picking or snapping the string; if ascending the scale, the method for the left hand is to bring out the note or notes following the first in vibration, by striking down upon the string.

### The proper Dimensions of a Banjo.

Much advice has been given on this subject in so-called instruction books for the banjo, generally advising a neck seventeen and one-half inches long, and a rim eleven inches in diameter, and two and five-eighths inches in depth. It is true that many banjos are constructed on this plan, and, with some slight modifications, they will do for a tyro; and as nearly all instruction books are written with paste brush and scissors, this extraordinary unanimity of opinion is easily accounted for. But for the artist, or one who has given this subject even half a lifetime of study, a rim of eleven inches is not large enough for the proper amount of vibration to produce a full and musical quality of tone; as, even by adding one-half inch to the diameter of this rim, we have a gain of eighteen square inches of sounding board. This has been admitted by all honest searchers after truth and tone as an improvement. It is thus safe to assert that a rim of eleven and one-half inches is much to be preferred, and a depth of two and one-quarter inches is very desirable. Now, in order not to have the length of strings too great, we would advise a neck eighteen and one-half or nineteen inches in length, the shorter neck preferred for a beginner. This information has presumably been given for the use of those wishing to make a banjo for their own use. While we are perfectly willing to admit the right of every person to make a banjo, violin, guitar, or even a piano, it is but fair to admit that some specialists do excel in their special line. Hence, for an artistic result in any musical instrument, time, study, skill, and other qualities are needed for a proper result.

### The proper Care of a Banjo.

Always keep your banjo in a case of some kind, a stiff one preferred, to prevent undue strain on neck, pegs, &c., and also to avoid possible breakage. Be sure and leave it well tuned, and *do not* remove the bridge. We are sorry to disagree with many of the banjo kings (?) of the present and past generation, but an honest desire to elevate the banjo, and give useful information, compels us to do this. If you have a properly constructed banjo, no bad results will follow this steady and even strain; while if you have the banjo king's delight, viz.: a store banjo, the neck will surely spring backwards when you take down the bridge. Never loosen the head after it is securely on the banjo; but do not strain it too soon after it is put on, as the moisture under the top hoop dries out very slowly, and, if tightened too soon, stretches the head, but does not tighten it. Do not wash the head to remove dirt stains, but, if they become unsightly, take a piece of common erasing rubber and rub lightly and evenly until they disappear. We again apologize to the antediluvian banjo kings and their silly imitators, for giving common sense advice, based on years of study and attention to detail, to improve the banjo.

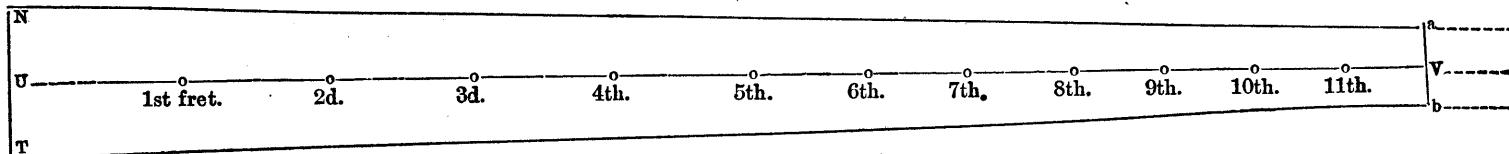
### How to Fret a Banjo.

The best way to fret a Banjo is to take it to a reliable manufacturer of the instrument, and have it properly done. The system in general use is as follows: the bridge should have a fixed position, about three inches from edge of rim; divide the distance from the nut to the bridge into eighteen equal parts, and place the first fret one-eighteenth from the nut; then divide the distance from the first fret to the bridge again into eighteen equal parts, and place the second fret one-eighteenth from the first fret. Proceed in this manner for each fret, until you have as many frets as desired. Frets may be inlaid level with the finger-board, or raised like those on the guitar. We also give another rule for fretting, as follows:

### To make a Scale for Fretting any Instrument.

Mark a place for bridge on Banjo head three inches from rim; draw on paper the line, U V, equal to one-half the distance between nut and the mark on head; divide this line in nine equal parts, take one of these parts in a pair of dividers and set it up perpendicular to the line, U V, at the point U, one-half above and one-half below the line. Now take the line, a b, and set it up in like manner at V, making it equal in length to one-half the line N T, or equal to line, N U; join N a and T b, making two converging lines; span these lines over the point U with dividers, apply this distance from the point U on the line U V, this will give the place for first fret, over which point span the two converging lines again; this new span applied on the central line, U V, from the first fret, will give the second fret, over which point you span a third time, and apply this span in like manner to the central line, giving the next fret, and so on till you get as many frets as you wish. If more than twelve frets are desired, extend the lines N a, U V and T b as far as you wish to fret, and proceed as before. When the Banjo is strung up, place the bridge as far from the twelfth fret as that is from the nut.

By J. EBER DENISON.



### Method of Tuning the Banjo.

Tune the fourth string to A, from either an instrument, or pitch-pipe; then tune the third string to E, which may be found on the fourth string, at the seventh fret. Tune the second string to G♯, or in unison with the tone produced on the third string, fourth fret. Tune the first string to B, or in unison with the second string, at the third fret. Tune the fifth string to E, an octave above the third string, or in unison with the first string at the fifth fret. The strings of the Banjo when in tune give the following tones:

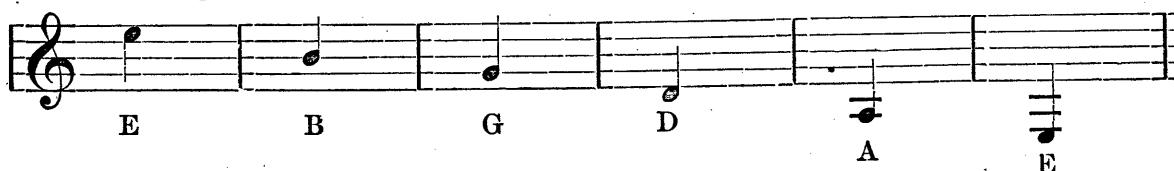
Fourth string. Third string. Second string. First string. Fifth string.



### To Tune the Banjo with the Guitar.

The strings of the Guitar, when in tune, give the following tones. (The strings are numbered from the smallest.)

First string. Second string. Third string. Fourth string. Fifth string. Sixth string.



Tune the fourth or bass string of the Banjo to the fifth or A string of the Guitar, then tune the other strings from the bass, in the usual manner. The Banjo being tuned to the key of A, the Guitar will accompany it in that key, or in any key in which it may be played, by playing in the same key on the Guitar.

If you wish to tune the banjo higher, to the key of C, tune the third string to the third or G string of the guitar, the other strings from that tone. Now, when the banjo is played as if in the key of A, the music is produced in the key of C, and the guitar to accompany it must be played in C; if the banjo is played as in E, the music is produced in the key of G, and the guitar accompanies in G; if the banjo is played as in D, the music is in F, and the guitar accompanies in the key of F.

### To Tune the Banjo with the Violin.

The strings of the violin when in tune give the following tones, beginning with the smallest string, which we will call the first.

First string. Second string. Third string. Fourth string.



Tune the fourth, or bass string of the banjo to the second, or A string of the violin (tuning an octave lower.) Tune the other strings from the bass in the usual manner. The banjo is then tuned in A, and may be played to accompany the violin, always playing in the same key as the violin.

### To Tune the Banjo to C with the Piano.

Tune to the following tones in the bass clef.

Fourth string. Third string. Second string. First string. Fifth string.



### To Tune the Banjo to A with the Piano.

Tune to the following tones in the bass clef.

Fourth string. Third string. Second string. First string. Fifth string.



### Manner of Holding the Banjo.

The rim should rest on the right thigh, a little way from the body, the upper part of rim held firmly against the breast; the neck to rest lightly in the hollow between the thumb and fore-finger of left hand, the inside or palm not touching the neck, the end of neck to be elevated to about the height of the shoulder. The tips of the fingers are used in closing the strings, and must be held very firmly, to produce a clear, strong tone.

### Position of the Right Hand.

Rest the arm on the rim about four inches from the tail-piece, the little finger resting on the head, about one-half inch from, and nearly opposite, the bridge. The fifth, fourth and third strings are played with the thumb, the second string with the first finger, the first string with the second finger. This rule is often varied by using the third finger for the first string, the second finger for the second string, the first finger for the third string; the thumb playing the fourth and fifth strings, as before. Some authorities do not advise resting the little finger on the head, others do not mention it. We think the teacher can advise the pupil in this matter, or, if one is studying without a teacher, use your own judgment. A new device, known as "Walker's wrist rest," will be found very useful in giving the proper position for the wrist and right hand.

The favorite keys on the banjo, or those easiest of execution, are A major, and F $\sharp$  minor, signature, three sharps; E major, and C $\sharp$  minor, four sharps; B major, five sharps; D major, and B minor, two sharps; G major, and E minor, one sharp; C major, and A minor, natural signature, (no sharps or flats); F major, and D minor, one flat; B $\flat$  major, G minor, two flats.

We first give the scale in the key of A major, (often called the natural key of the banjo), because our lowest tone is A. By the use of figures, we show the fret, and the finger used to close the string for the given tones. The 0 indicates the string open. The note E, written in the upper space, can be made at five different places on the banjo. We will always play it on the fifth string, unless otherwise directed.

### Scale in A Major.

4th string.	3d string.	2d string.	1st string.	5th string.	1st string.
Open. 0 2d fret. 2d finger. 2 4	Open. 0 2	Open. 0 1	Open. 0 2 3 4	Open. 0	7 8 9 9 10 1 3 4 5 6
A B C♯ D	E F♯	G♯ A	B C♯ D	E	F♯ G♯ A.

As we use figures for the left hand fingering, we will use for the right: a cross (x) for the thumb, one dot (.) for the first finger, two dots (..) for the second finger, three dots (...) for the third finger, whenever a passage is to be marked for the right hand.

### **Exercise No. I. For Learning the Octaves.**

Count, 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

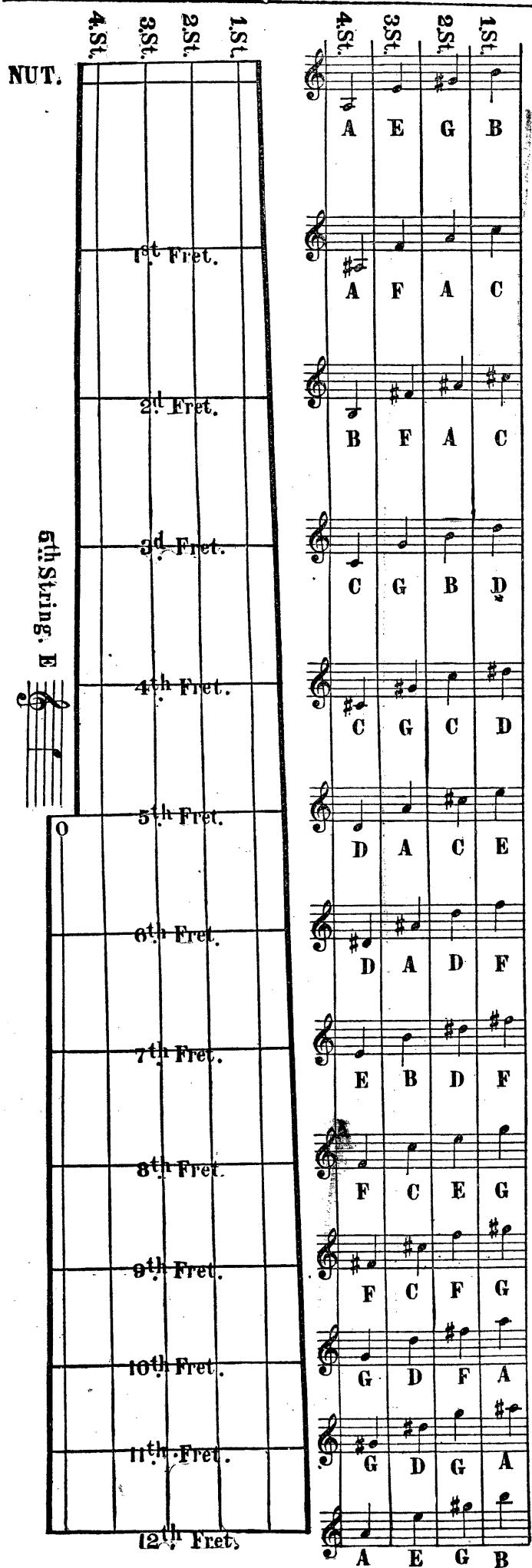
## Exercise No. 2. Scale Practice.

1 and 2 and 3 and 4 and 1 and 2 and 3 and 4 and 1 and 2 and 3 and 4 and

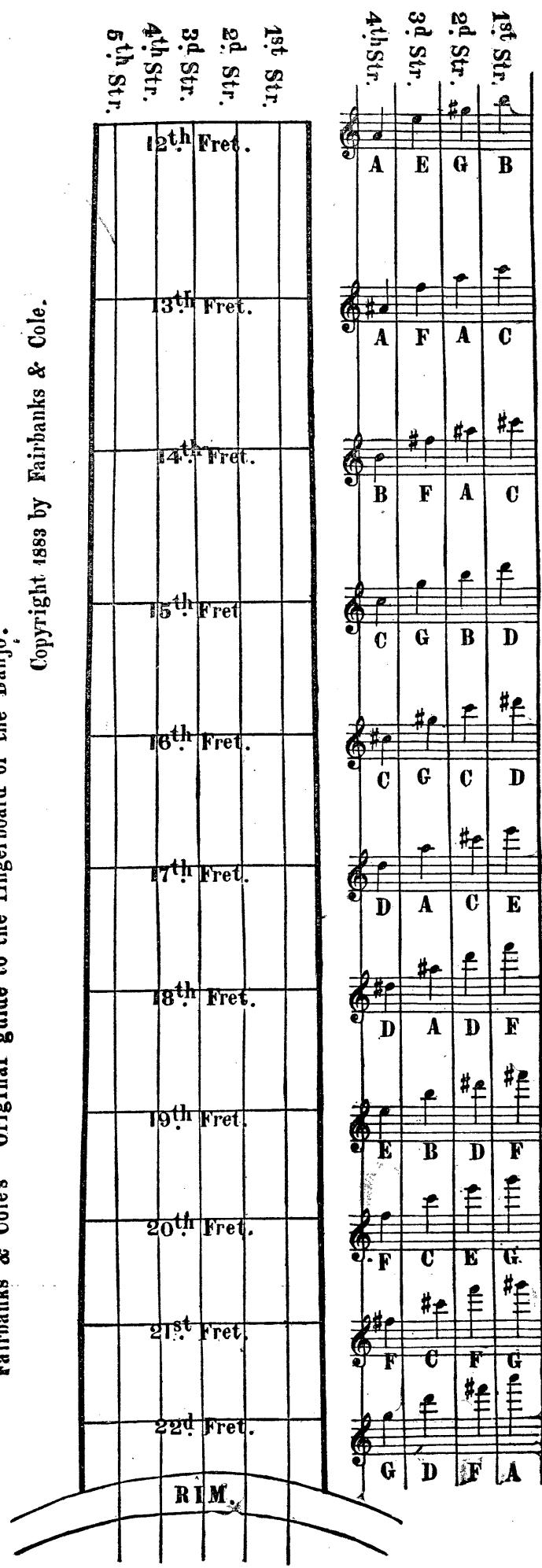
A musical score for 'The Star-Spangled Banner' in common time. The key signature is one sharp. The music is divided into two staves. The top staff begins with a treble clef, a sharp sign, and a 'C' for common time. The lyrics '1 and 2 and 3 and 4 and 1 and 2 and 3 and 4 and 1 and 2 and 3 and 4 and' are written below the notes. The bottom staff begins with a treble clef, a sharp sign, and a 'C' for common time. The lyrics '1 and 2 and 3 and 4 and 1 and 2 and 3 and 4 and 1 and 2 and 3 and 4 and' are written below the notes. The music consists of eighth and sixteenth note patterns.

### **Exercise No. 3.**

1 and 2 and 3 and 4 and 1 and 2 and 3 and 4 and 1 and 2 and 3 and 4 and 1 and 2 and 3 4



Fairbanks & Cole's Original guide to the fingerboard of the Banjo.



## Exercise No. 4. Accompaniment Chords.

1 and 2 and 3 and 4 and 1 and 2 and 3 and 4 and 1 and 2 and 3 and 4 and 1 and 2 and 3 and 4 and



1 and 2 and 3 and 4 and 1 and 2 and 3 and 4 and 1 and 2 and 3 and 4 and 1 and 2 and 3 and 4 and.



## Exercise No. 5. Triplet Practice.

Each triplet equal to one quarter note, having one count.

Count, 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4



1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4.



## Exercise No. 6. Triplet Practice.

Count, 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4



1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4.



## Chords in A Major. Introducing the Barre.

The Barre (Bar) is made by placing the first finger across the strings at the fret indicated by the figures above. Fifth Bar. meaning fifth fret, and seventh Bar. meaning seventh fret. The remaining fingers are free to stop the strings for notes higher than those at the Bar, the thumb is held firmly at the back of the neck. This sign, \*, indicates a chord, made with the tips of the fingers, figured from the note made with the first finger.

In writing the chords, we adopt the system of writing each note separately, thus enabling the pupil to locate the fingers easily, and to memorize the chord correctly, always reading from the lowest note.

To assist the beginner, we have placed figures above the notes, to be counted for the time. The pupil should count aloud while playing, and persevere until able to make the playing follow the counting.

Count, 1 and 2 and 3 4 1 2 3 4 1 2 3 4 1 2 3 4

## Chords in A Major. Accompaniment Exercise.

1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

5 Bar. ..... 7 Bar. ..... 8\* ..... 4 Bar. ..... 5 Bar. ....

1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

8\* ..... 7 Bar. ..... 5 Bar. ..... 4 Bar. ....

1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

### Accompaniment Exercise.

## **Exercise in A. Amusement.**

17 Bar.... .... ....

## Chromatic Scale in A. Ascending.

## FOR CONSTANT PRACTICE.

4th string.	3d string.	2d string.	1st string.	5th.	1st string.
0 1 2 3 4 5 6	0 1 2 3	0 1 2	0 1 2 3 4	0	6 7 8 9 10

### **Chromatic Scale in A, Descending.**

1st string.	5th.	1st string.	2d string.	3d string.	4th string.
10 4 9 4 8 3 7 2 6 1	0	4 4 3 2 1 0	2 2 1 0	3 3 2 1 0	6 4 5 3 4 2 3 3 2 2 1 1 0

### Scale in F# Minor, (Relative to A Major.)

3d string.	2d string.	1st string.		5th.	1st string.	2d string.	3d.
2	0 1	0 2 4 6 1 7 9 1 3 10 12 14 16 18 19 17 15 14 12 10 3 2 9 1 1 7	0	3 2 0	1 0	2	
F#	G# A	B C# D# E# F# G# A B C# D# E# F# E# D# C# B A G# F	E#	D# C# B	A G#	F#	

## Chords in F# Minor.

5 Bar.....

4 Bar..... 5 Bar.....

## Accompaniment Exercise.

5 Bar.....

4 Bar.....

## Accompaniment Exercise.

5 Bar.....

4 Bar..... 5 Bar.....

## Scale in E Major.

3d string.	2d string.	1st string.	5th string.	1st string.	2d string.	3d string.	4th string.	3d.
0 2d fret. 2d finger.	0 1	0 2 4	0 0	4 2 0	1 0	2 0	6 4 2 2 4 2 6	0
E F# G# A	B C# D#	E E	D# C# B	A G#	F# E	D# C# B C# D#	E	

## Chords in E Major.

2 Bar.....

7 Bar.....

10

## Accompaniment Exercise.

2 Bar.....

7 Bar.....

7 Bar.....

4 Bar.....

2 Bar.....

## Accompaniment Exercise.

## Exercise in E Major.

## Scale in C♯ Minor. (Relative to E Major.)

4th string.	3d string.	2d string.	1st string.	5th.	1st string.	5th.	1st string.	2d.	3d.	4th.
4 6	0 2	0 2	1 2 4	0	7 9 11 13 14 12 10 9 7 0	0	4 2 0	1 0	2 0	6 4
C♯ D♯	E F♯	G♯ A♯	B♯ C♯ D♯	E	F♯ G♯ A♯ B♯ C♯ B♯ A♯ G♯ F♯	E	D♯ C♯ B♯	A♯ G♯	F♯ E	D♯ C♯

## Chords in C♯ Minor.

## Accompaniment Exercise.

## Accompaniment Exercise.

### Scale in D Major.

Scale in D major.

4th string.	3d string.	2d.	1st string.	5th.	1st string.		5th.	1st string.	2d.	3d string.	4th.
5 4	0 2 3 4	1	0 2 3 4	0	7 8 10 12 14 15 2 4 1 3 4 3 1 3 1 2 1 0 8 7 3 1 4 2 1 0 7 1		0	3 2 0	1 1	3 2 0	5 4
D	E F# G A	B C# D E	F# G A B C# D C# B A G F# E	D C# B A	G F# E D						

## Chords in D Major.

### Accompaniment Exercise.

### Accompaniment Exercise.

## Exercise in D Major.

### Scale in B Minor. (Relative to D Major.)

4th string.	3d string.	2d string.	1st string.	5th.	1st string.	5th.	1st string.	2d.	3d string.	4th string.
2 2 4 4 2 2 4 4	0 2 0 2	0 2 0 2	0 2 3 4 0 2 3 4	0 0	7 9 1 1 1 2 1 0 7 9 1 1 1 2 1 0 4 4 2 8 4 4 2 8 3 7 3 7	0 0	3 4 2 0 3 4 2 0	1 1	3 4 2 0 3 4 2 0	5 4 2 2 5 4 2 2
B C# D B C# D	E F# E F#	G# A# G# A#	B C# D B C# D	E E	F# G# A# B A# G# F# F# G# A# B A# G# F#	E E	D C# B D C# B	A# A#	G# F# E G# F# E	D C# B D C# B

## Chords in B Minor.

### **Accompaniment Exercise.**

## Accompaniment Exercise.

### Scale in G Major.

3d string.	2d.	1st string.	5th.	1st string.	5th.	1st string.	2d.	3d.
$\frac{3}{4}$	$\frac{1}{1}$	0 1 4	0	7 8 10 1 2 13 15 17 19 20 3 17 15 13 12 10 8 7	0	3 1 0	$\frac{1}{1}$	$\frac{3}{4}$
G	A	B C D	E	F# G A B C D E F# G F# E D C B A G F#	E	D C B	A	G

## Chords in G Major.

Bar..... 5 Bar..... 6\*

## Accompaniment Exercise.

3 Bar. .... 7 Bar. .... 11\* .... 2 Bar. .... 3 Bar. .... 7 Bar. .... 6 Bar. .... 3 Bar. ....

## Accompaniment Exercise.

3 Bar. .... 7 Bar. .... 11\* .... 2 Bar. .... 7 Bar. .... 6 Bar. .... 3 Bar. ....

## Scale in C Major.

4th string.	3d string.	2d.	1st string.	5th.	1st string.	5th.	1st string.	2d.	3d string	4th.
3 2	0 1	1	0 1	0	6 8 10 12 13 12	10 8 6	0	3 1	1	5 4 3
D	F G	A	B C D	E	F G A B C B A G F	E	D C B A	G F E	D C	
C	E		B							

## Chords in C Major.

3 Bar. .... 7 Bar. .... 8 Bar. .... 10 Bar. .... 11\* ....

## Accompaniment Exercise.

3 Bar. .... 7 Bar. .... 8 Bar. .... 10 Bar. .... 11\* ....

## Accompaniment Exercise.

3 Bar. .... 7 Bar. .... 8 Bar. .... 10 Bar. .... 11\* ....

## Exercise in C Major.

3 Bar. .... 8 Bar. .... 4 Bar. .... 6 Bar. .... 3 Bar. .... 6\* ....

3 Bar..... 8 Bar..... 10 Bar..... 11\*.....

## Scale in A Minor. (Relative to C Major.)

4th string.	3d string.	2d string.	1st string.	5th.	1st string.	5th.	1st string.	2d.	3d string.	4th string.
0 2 3 5 4	0 2	0 1	0 1 3 4	0	7 9 10 8 6	0	3 1 0	1	3 1 0	5 3 2 0
A B C D	E F# G# A	B C D	E F# G# A G# F#	E	D C B A	E	G# F# E	D C B A		

## Chords in A Minor.

4\*..... 8 Bar.....

4\*..... 5 Bar.....

## Accompaniment Exercise.

4\*..... 5 Bar..... 8 Bar..... 5 Bar.....

## Accompaniment Exercise.

4\*..... 5 Bar..... 8 Bar..... 5 Bar.....

## Scale in B Major.

4th string.	3d string.	2d string.	1st string.	5th.	1st string.	5th.	1st string.	2d.	3d.	4th.
2 4 6 4	0 2	0 2	0 2 4	0	7 9 11 12 11 9	0	4 2 0	2 0	2 0	6 4 2 2
B C# D#	E F#	G# A	B C# D#	E	F# G# A# B A# G# F#	E	D# C# B	A# G# F# E	D# C# B	

## Chords in B Major.

## Accompaniment Exercise.

## Accompaniment Exercise.

## Scale in F Major.

3d string.	2d string.	1st.	5th.	1st string.		5th.	1st.	2d.	3d.
1 3	1 2	1 4	0	6 8 10 11 13 15 17 18 1 3 1 1 3 1 1 1 0 8 6		0	3 4 1	2 1	3 1
F G	A B $\flat$	C D	E	F G A B $\flat$ C D E F E D C B $\flat$ A G F E		D C	B A	G F	

## Chords in F Major.

## Accompaniment Exercise.

## Accompaniment Exercise.

## Exercise in F Major.

## Scale in D Minor. (Relative to F Major.)

4th string.	3d string.	2d.	1st string.	5th.	1st string.	5th.	1st.	2d.	3d string.	4th.
5 4	0 1 3 4	1	0 2 3 4	0	6 8 10 12 14 15 2 4 1 3 4 2 1 3 1 1 10 8 6	0	3 1 4	2 1 3	3 1 0 4 1 0	5 4

D E F G A B $\flat$  C $\sharp$  D E F G A B $\flat$  C $\sharp$  D C $\sharp$  B $\flat$  A G F E D

## Chords in D Minor.

## Accompaniment Exercise.

### **Accompaniment Exercise.**

## Scale in B♭ Major.

4th string.	3d string.	2d string.	1st string.	2d string.	3d string.	4th string.
1 3 5 6 1 3 2 4	1 3 1 4	1 2 1 2	1 3 4 6 1 3 4 1 8 3 4 1 10 4 3 1 11 4 3 1 8 3 1 1 6 4 3 1 4 4 3 1	2 1 2 1	3 1 3 4 1	6 5 3 1 4 2 3 1
B♭ C D E♭ F G A B♭	C D E♭ F G A B♭ A G F E♭ D C B♭ A G F E♭ D C B♭					

## Chords in B♭ Major.

The image shows a musical score for a 12-bar blues in C minor. The top half of the page contains measures 1, 2\*, and 1 Bar of 3. Measure 1 starts with a bass note followed by a chord. Measure 2\* features a bass line with eighth-note chords. Measure 1 of 3 continues the bass line. The bottom half contains measures 5, 6, 8 Bar, and 9\*. Measure 5 starts with a bass note. Measure 6 features a bass line with eighth-note chords. Measure 8 Bar continues the bass line. Measure 9\* concludes the section with a bass line and a final chord.

### Accompaniment Exercise.

## Accompaniment Exercise.

## Exercise in B♭ Major.

13 Bar, ..... 42 38

## Scale in G Minor. (Relative to B♭ Major.)

3d string.	2d string.	1st.	5th.	1st string.	2d string	3d.
3 4	1 2	1 4	0	7 8 10 11 13 15 17 19 20 18 16 15 13 11 10 8 6 4 3 1	2 1	3 4
G	A B♭	C D	E♭	F♯ G A B C D E♭ F♯ G F♯ E♭ D C B A G F♯ E♭ D C B♭ A G		

## Chords in G Minor.

## Accompaniment Exercise.

## Accompaniment Exercise.

## Original Triplet Exercises.

By RANOUS A. SMITH.



### The Slide.

By C. E. LATSHAW.

One of the peculiar and novel effects of Banjo playing is that of the "Slide," of which there are two kinds, viz.: the primary and secondary. In the primary slide the note is sounded twice, once by sliding to the note with a finger of the left hand, which causes it to vibrate, then pick the note again with a finger of the right hand, thus:



I term this the primary slide, simply because it occurs on the primary accent of the measure, and in order to give the note the proper accent, we must strike or pick the note again, after sliding to it.

The secondary slide is produced by sliding rapidly to, and stopping suddenly, on the desired note, thus:



The secondary slide is of great importance in sliding from a higher to a lower note, thus:



In the foregoing example the sixteenth note is vibrated, *not* sounded with a finger of right hand.

Below I give an example of the slide on double notes, both ascending and descending. The grace note must always be written in the primary slide.

## PUPIL'S REDOWA.

JAS. T. CROZIER.



## CHALLENGE CLOG.

JAS. T. CROZIER.



## WOODWARD'S JIG.

JAS. T. CROZIER.



Copyright, 1886, by OLIVER DITSON &amp; Co.

## GREEN SPOT SCHOTTISCHE.

JAS. T. CROZIER.

## NATIONAL CLOG.

JAS. T. CROZIER.

Tune 4th to B.

Copyright, 1886, by OLIVER DITSON &amp; CO.

## LITTLE FOOTSTEPS.

Arranged by JAS. T. CROZIER.



## TIT-WILLOW. (MIKADO.)

Arranged by JAS. T. CROZIER.



## THE EMPRESS POLKA.

By IKE BROWNE.



Copyright, 1886, by OLIVER DITSON &amp; Co.

D.C. al Fine.

## PART SECOND.

# “HOME, SWEET HOME.”

## AN EXERCISE ON REPEATED NOTES.

By A. BAUR.

Right hand fingering is marked below the notes;  $\times$  denotes the thumb; 1, the first finger, and 2 the second finger.



## ARKANSAS TRAVELLER.

Arr. by W. A. COLE.

Tune 4th to B.

*Allegro.*

Copyright, 1886, by OLIVER DITSON & Co.

## PATCHWORK POLKA.

B. F. WALTERS.

Arr. for Banjo by W. A. COLE.

## SPRING SONG.

(FRUHLINGEGESANG.)

R. SCHUMANN. Op. 68.

Arr. by RANOUS A. SMITH.

Tune 4th to B  $\sharp$ .*Moderato espressivo.*

8\* 7 Bar..

4 Bar.

5\*

5\* ...

5 Str.

fp

pp una corda.....

5 St.

fp

## GIPSY QUEEN WALTZ.

WALTER BURKE.

## INTRODUCTION.

## WALTZ.

INTRODUCTION.

WALTZ.

1. *f* *rit.* *dim.*

2. *cres.* *mf* *cres.*

3. *dim.*

4. *dim.* *5 Bar.*

5. *5 Bar.*

6. *Fine.*

7. *cres.*

8. *p*

*cres.* *D.C. al Fine.*

## JUNO SCHOTTISCHE.

## IKE BROWNE.

## PATRIA MARCHE MILITAIRE.

Arr. for Banjo by H. C. BLACKMAR.

# THE CARNIVAL OF VENICE.

Arr. and Varied for Banjo by WALTER BURKE.

## INTRODUCTION.

*Andante.*

*Allegretto.*

5 Bar. .... 8 Bar. 10 Bar. .... 8\* .... 8 Bar. 5 Bar. ....

5 Bar. .... 8 Bar. 10 Bar. .... 8\* .... 1\* ....

VAR. 1. 5 Bar. ....

*meno mosso.*

5 Bar. ....

6\* ....

12\* .... 10\* .... 8\* .... 6\* .... 5 Bar. .... 8 Bar. ....

*ff*

8\*..... 6\*..... 5 Bar..... 4 Bar..... 3 Bar..... Open..... 6\*..... 8\*  
 dim. f On 4th string.....  
 VAR. 2.  
*Tempo primo.*

4th str. 3 f 4th str. ....  
 4th str. .... 4th str. ....

Har. 12.—17. 6\*  
 f. cresc. p

Har. 12.—17. cresc.

FINALE.  
 8\* 5 Bar.....  
 p ff accel.

1st. 2d. 22.  
 cresc. 17 Bar..... 4

## IMPERIAL CLOG-HORNPIPE.

Composed by T. A. KIMBALL.

Arr. by W. A. COLE.

# “DANUBE RIVER” MAZURKA.

Composed and Arr. for Banjo by H. C. BLACKMAR.

INTRODUCTION. 5 Pos. Bar.....

8\*

5 Bar.....

7\*.....

8\*

tr

4\*.....

tr

7\*.....

11\*..... 12\*.....

tr

12 Bar..... Har.

D.S. f.

## DANUBE RIVER.

The musical score consists of eight staves of music for a single instrument, likely a piano. The key signature is one sharp (F#). The time signature is 3/4 throughout. The music is divided into measures by vertical bar lines. Various dynamics and performance instructions are included, such as *p*, *pp*, *tr* (trill), and *.....* (indicated by a dotted line). Fingerings are marked above the notes in some staves. The first staff begins with a dynamic *p*. The second staff starts with *p*. The third staff starts with *pp*. The fourth staff starts with *p*. The fifth staff starts with *p*. The sixth staff starts with *p*. The seventh staff starts with *p*. The eighth staff starts with *p*.

## LA GOLONDRINA

ED. DE BARRA.



LA GOLONDRINA. In Mexico the Golondrina takes as firm hold upon the hearts of the people as "Home, Sweet Home" does upon the affections of those who speak the English tongue. If second to any, it gives way only to the national hymn, and not ever to that, under certain conditions, or in its proper sphere.

## REGALIA QUICKSTEP.

By JOHN M. TURNER, N. Y.

INTRODUCTION.

legato.

2 Bar. 2 B Pos. 6\* 5 Bar. 1st. 2nd.

fz

6\* 5 Bar. 4 B. 5 B. 4 B. 5 B. 3 B. 2 B. 10 Bar. 1 Pos.

6\* 5 Bar. 10 B. 1st. 8\* 6\* 4 4 1 1 0

2nd. 12 Pos. Bar. 17 Bar. 6\* 4 4 1 1 10 B. 5 B. Solo on Bass String.

ff p

Fine.

5 B. 5 B. P. Bass String. ... Bass String. 4 2 1 2 4 4 2 2 4 Bass String. 4 2 2 1 Bass String.

Bass String. 4 2 1 2 Bass String. 4 2 2 4 Bass String. 4 2 2 1 1 mo.

D. S. & al Fine.

## EVERY BODY'S DARLING. (SCHOTTISCHE.)

## CONCERT SOLO.

R. EILENBERG.

Arr. for Piano by ERED. TER LINDEN.

Arr. by C. H. LEFAVOUR, Banjoist.

This arrangement can be played with the original Piano part, to be obtained at any music store.

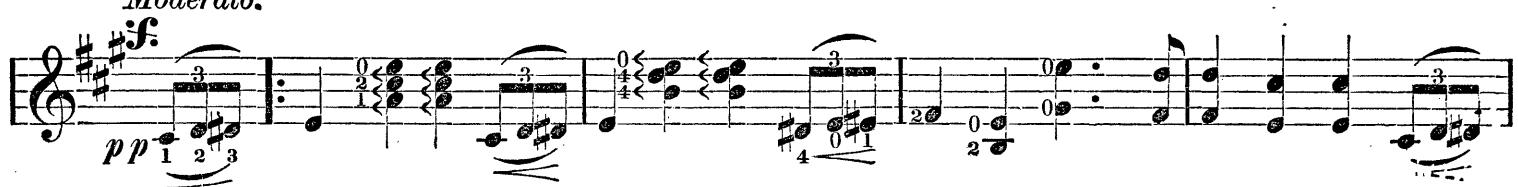
To play with Piano, tune thus: 

4th, 3d, 2d, 1st, 5th.

Play as written.

*Andante.*


Cadenza ad lib. for Piano, if played with the latter.

*Moderato.*


Copyright, 1886, by OLIVER DITSON &amp; Co.

Played with great success at the Manhattan Beach Concerts by Gilmore's Band.

1st. 3 Pos. 2d. 3 Pos. 7 Pos. ....

10 Pos. .... 1. 3 .... 9 Pos. .... 6 Pos. 9 Pos. .... 7 Pos. 8 Bar. 3 Bar. 7 Pos. ....

7 Pos. 11 10 4 2 9 Pos. 6 Pos. 4 3 7 Pos. 8 Bar. 0 9 7

ff

1st. 12 Hax. .... 6 Pos. .... 0 4 3 11 Pos. 9 7 2d. 9 12 Bar. ....

7 Pos. 9 Pos. .... 3 4 8 E. 0 3 12 Bar. ....

12 Bar. .... 7 Bar. .... 13 12 12 Bar. .... 1 Bar. ....

1 Bar. ....

pp rit.

5 Pos. .... 2 3 0 8 Pos. ....

pp

cres. 0 f 0 mf

repeat, pp

Every body's Darling. Schottische-3.

### Every body's Darling. Schottische.—3.

## HUDSON QUICK POLKA.

Composed by ED. H. HULSE.

*Lively.*

5 Bar.....

7 Bar.....

5 Bar.....

5 Bar.....

7 Bar.....

5 Bar.....

7 Bar.....

6\*

8\*

1st.

2d.

5 Bar.

3 Bar.....

## GREY EAGLE CLOG.

4th to B.

Composed by ED. H. HULSE.

Composed by E.D. H. NELSEN.

2/4

Fine.

D.C.

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## A. G. CROWE'S SEE-SAW.

## WALTZ SONG.

Banjo Arrangement by H. C. BLACKMAR

SOLO.

6 Pos. Bar.....

3 Pos. .....

4 Pos. ....

6 Pos. Bar.....

5 Pos. Bar.....

2\*.....

VOICE.

See - - saw,      see - - saw,      Now we're up... or down,.....

BANJO.

3 Pos. Bar.....



See - - saw, see - - saw,.... Now we're off to Lon - don town,....



See - - saw, see - - saw, Boys and girls come out to play,

*Fine.*



See - - saw,.... see - - saw, On this, our half hol-i - day....



*D.C. al Fine.*



See-saw Waltz.— 2.

## HOMEWARD MARCH.

E. MACK.

Arr. by W. A. COLE.

1st BANJO.

2nd BANJO.

7 Bar.

2 Bar.

2 Bar.

2 Bar.

7 Bar.

2 Bar.

8\*

7 Bar. 4 7 Bar. 2 Bar. 4 7 Bar. 4 7 Bar. 4

2 Bar. 2 Bar. 2 Bar. 2 Bar. 2 Bar. 2 Bar.

7 Bar. 4 7 Bar. 4 7 Bar. 4

2 Bar. 2 Bar. 2 Bar. 2 Bar.

7 Bar. 7 Bar. 7 Bar. 2 Bar. 2 Bar. 2 Bar. 8\* 7 Bar. 2 Bar. 2 Bar. 2 Bar. 2 Bar. Fine.

5 Bar. 7 Bar. 5 Bar. 7 Bar. 8\* 5 Bar. 7 Bar. D.C.

Homeward March.—2.

## SPEED GALOP.

Composed by C. H. LEFAVOUR, Banjoist.

*Allegro.*

**GALOP.**

*1st.* *12 Har....*

*2d.* *5 Bar.....*

*mf*

*12 Bar. ....*

**TRIO.**

*3 Pos. ....*

*3 Pos. ....*

*cres* *- - - cen - - - do.*

*1 Bar. ....* *10* *7 Pos. ....* *13* *10 Pos. ....* *1st.* *2d. 8 Pos. ....*

*cres* *- - - cen - - - do.* *f* *ff* *D.C. from (S) to (C), to Coda.*

**CODA.**

*cres* *- - - cen - - - ff - - - do.*

To Senor M. HERNANDEZ.

# BELLE OF NANTASKET WALTZ.

DUETT FOR BANJO AND GUITAR.

Composed by EDMUND K. FOSTER.

*Moderato.*

BANJO.

*p con espressivo.*

GUITAR.

*mf*

5 Bar. ....

*f*

*ac - cel - ff e - ran-*

*do.*

*dim.*

*1st.*

*2d.*

*mf*

7 Bar. *1st.* *2d.*

*f* *cres.* *dim.* *accel.*

*p* *staccato.*

*ff* *ac - cel - e - ran - do.*

*dim.* *ad lib.*

Belle of Nantasket Waltz.—3.

5 Bar. ....

*p* *f* 6\* 4\* 4\* (

ac - - cel - e - ran - - do. molto - -

*ff* al

*Fine.*

8\* (

*Fine.*

Belle of Nantasket Waltz.—3.

## BOUQUET OF FLOWERS WALTZ.

J. RUMMEL.

Arr. for Banjo by H. C. BLACKMAR.

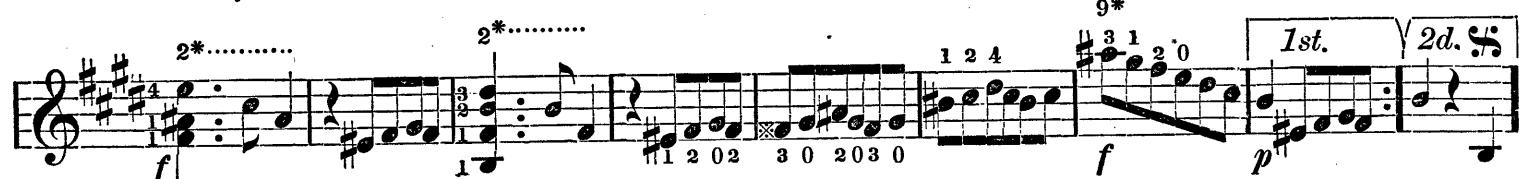
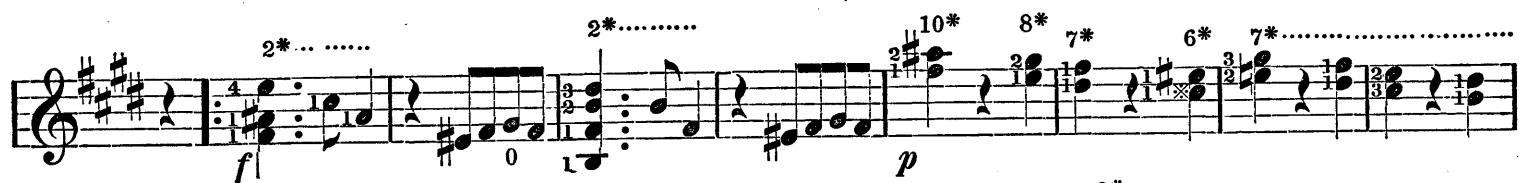
## INTRODUCTION.



## WALTZ.



Fine.



## WALTON WALTZ.

Composed by ED. H. HULSE.

8\*.....

Fine.

D.S. Fine.

## THE UNION PARADE MARCH.

By IKE BROWNE.

*Marcato.*

5 Bar. 2 Bar.

*cres.*

*1st.* *2d.*

*Fine.*

*f*

*D.S. al Fine.*

## THE BANJO GALOP.

By IKE BROWNE.

**INTRODUCTION.**

*Allegro.*

5 Bar.....

*ff*

*ff*

*1st.* *2d.*

3 Bar.....

ff dim.

1st. 2d. Fine.

TRIO.

D.C. al Fine.

### JIG. "IRISHMAN'S FANCY."

By IKE BROWNE.

E MINOR.

3 Bar.....

3 Bar.....

3 Bar.....

3 Bar.....

3 Bar.....

3 Bar.....

## OLIVETTE WALTZ.

Arr. for Banjo by E. PIQUE.

5 Bar.....

19\*

5 Bar'.....

5 Bar.....

11\*

10\*

Fine.

5 Bar.

10 Bar. 5 Bar.....

5 Bar.....

8\*

10 E.

7\*

5 Bar.....

12 Bar.

7 Bar. .... D.C. al Fine.

12 E.



## ANNA SONG. (NANON.)

Arr. for Banjo by E. PIQUE.



## CHARACTER JIG.

Composed by FRANK HANSON.

Arr. by W. A. COLE.

Tune 4th to B.

*Allegro.*

On Bass String.....

# “THE SUE WALTZES.”

By A. BAUR.

## INTRODUCTION.

*Andante.*

## WALTZ No. 1.

*Tempo Waltz.*

## WALTZ No. 2.

WALTZ No. 2.

1st Bar.....

4 Bar.

1st. 2d. 8\* 7\* Bar. 5\* Bar.

7\* Bar. 5\* Bar. 2\* Bar. 8\* 7\* Bar. 5\* Bar.

2 Bar. 1st. 2d.

WALTZ No. 3.

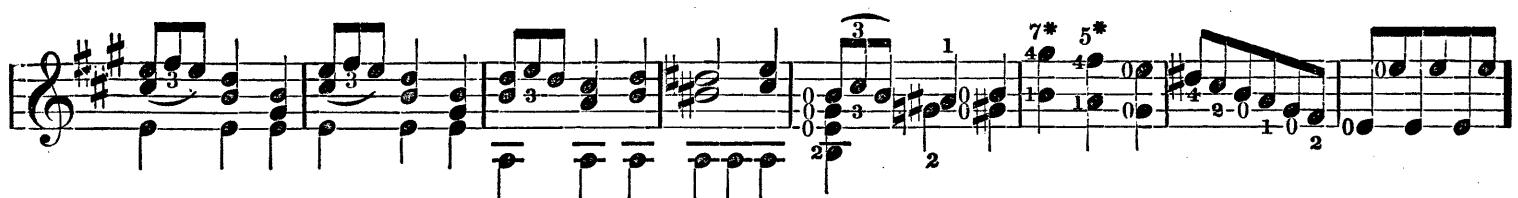
12\* 10\* 8\* 5\* Bar..... 5\* Bar.

5 Bar..... Harmonics.....

\* Bar. 12\* 17\* 12\*

5\* Bar. 3\* 5\* Bar. 6\*

Sue Waltzes.—3.

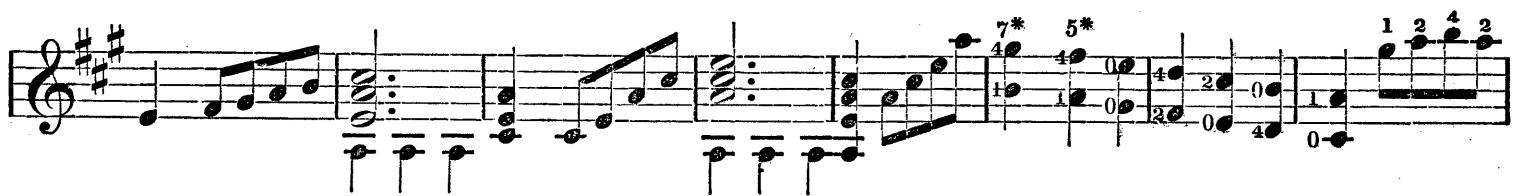


Harmonics.....

7\* Bar. 12\*..... 17\* 12\*



5 Bar.



8\*.....



## A LITTLE TICKLISH GAVOTTE.

Arr. for Banjo by E. PIQUE.

(By permission of A. WALDTEUFEL, San Francisco.)

Fine.

D.C. Trio al Fine, then D.C. Gavotte to Fine.

## INTERNATIONAL CLOG.

By IKE BROWNE.

Fine.

1st. 2d.  
D.C. al Fine.

## MINUETTO BY BOCCHERINI.

Arr. for Banjo by E. PIQUE.



“THE PUNISHMENT FIT THE CRIME.”

Arr. from MIKADO by I. T. C.



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## STEPHANIE GAVOTTE.

CZIBULKA.

Arr. for Banjo by H. C. BLACKMAR.

*Moderato.*

*Marcato.*

*Moderato.*

*Moderato.*

*Moderato.*

*Moderato.*

*Moderato.*

*Moderato.*

*Moderato.*

dim.

T.RIO.

4\*.....

2\* 1 2 4

mf

cres.

0

4 3 2 3 4 2 1 2

fs *mf*

5\*

2\*

piu f e riten.

5\*

10

pp

2\*

5\*

12\*

11\*

6\*

5\*

pp

2\*

5\*

12\*

11\*

12\*

8\* 1st.

2d.

D.S.

5\*

rit.

pp

morendo.

## UNE BAGATELLE POLKA MAZURKA.

J. STRAUSS.

Arr. for Banjo by J. C. HEWETT.

1ST BANJO.  
INTRO.

2D BANJO.

Music score for 'Une Bagatelle Polka Mazurka. — 2.' featuring six staves of music. The score includes dynamic markings such as *p*, *mf*, *f*, and *mf*, and performance instructions like '2 Bar.' and 'D.C.' (Da Capo). The music is in 3/4 time and consists of six staves, likely for a six-part ensemble. The first five staves are in G major, while the last staff is in A major.

TRIO.

2 Bar.

8\* 6\* 5\* 4\*

D.C.

Une Bagatelle Polka Mazurka. — 2.

## MORTIMER QUICKSTEP.

Tune 4th to B.

Composed by ED. H. HULSE.

8\*.....

8 Bar. \* 5 Bar.

5 Bar. ....

7 Bar. ....

0 0

8 Bar. 8\* 5 Bar. 5 Bar.

8\* 5 Bar.

8\*

5 Bar. 10 Bar.

## KITTY F. SCHOTTISCHE.

Composed and arranged by RANOUS A. SMITH.

5 Bar. .... 6 Pos. .... 8\* .... 7 Bar. 6\* .... 5 Bar. ....

5 Bar. .... 6\* .... 8\* .... 6\* Slide. 4 8\*  
4 String. Fine.

9 Bar. .... 4 2 3 1 9 Bar. ....

9 Bar. .... 4 3 5 Bar. .... 9 Bar. .... 4 4 5 Bar. ....

5 Bar. .... 6\* .... 8\* .... 7 Bar. 6\* .... 5 Bar. ....

5 Bar. .... 6\* .... 8\* .... 6\* .... 8\* .... 8 Bar.

5 Bar. ....

5 Bar. ....

D.C.

## STROLLING ON THE BEACH.

## SONG AND DANCE.

Words and Music by IKE BROWNE.

## INTRODUCTION.

1st BANJO.  
2d BANJO.

6 Bar.

1st.  
2d.

2 Bar.

VOICE.

1. When moon-beams soft are ly-ing On mountain, hill and lea,..... When the  
2. As on the beach I wan-der In a pleas-ant, aim - less way,..... I am

2 Bar.

12 Bar.  
3 Pos.



then I love to wander on the beach, And watch the rip - pling tide,..... While I  
soon I know she'll be my dar - ling bride, No more again to part,..... Oh!



wait the coming of my dar - ling, Who soon will be my bride.....  
hap - py day when I may take her For - ev - er to my heart.....

2 Bar.....



Stroll - ing on the beach at e - ventide,



Wait - ing, watch - ing for my lit - tle bride,

12 Bar..... No



thought but that of pleas - ure Our hearts shall ev - er reach,..... Hap - py



Strolling on the Beach.— 3.

day that gave to me my treas-ure, While stroll - ing on the beach....

DANCE.

1st BANJO.

5 Bar. .... 4 Bar. .... 5 Bar. .... cres. 3 Bar. 4 Bar. 6 Pos. 2 Bar. .... 2 Bar. ....

2d BANJO.

2 Bar. .... 6 Pos. .... cres. 5 Bar. ....

2 Bar. .... 2 Bar. ....

5 Bar. .... 4 Bar. .... 5 Bar. .... 2 Bar. .... 5 Bar. 2 Bar. .... 2 Bar. ....

mf

2 Bar. ....

5 Bar. .... cres. .... mf 6 Pos. .... 1st. .... 2d. .... 8\*

mf cres. .... mf cres. .... mf

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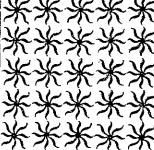
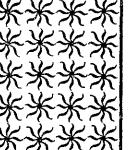
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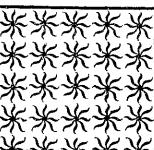
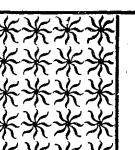
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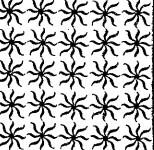
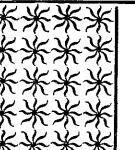
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## Accompaniment Exercise.

## Exercise in G Major.

## Scale in E Minor. (Relative to G Major.)

3d string.	2d.	1st string.	5th.	1st string.	5th.	1st string.	2d.	3d string.
0 2 3	1	0 2 4	0	7 8 10 12 14 16 17 15 13 12 2 1 10 8 7	0	3 1 0	1	3 2 0
E F# G A	B C# D# E	F# G A B C# D# E D# C# B A G F#	E	D# C# B A G F#	E	D# C# B A	G F# E	

## Chords in E Minor.